

# THE CLASSICAL WEEKLY

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### CONTEMPORARY HOMERIC SCHOLARSHIP:

#### SOUND OR FURY?\*

#### III

#### IX. *The Homeric World*

##### "*Brave old world.*"

In dealing with the Homeric world, I shall begin with the gods and then come down to earth. Much attention has been given in recent years to the supernatural aspect of the Homeric poems. Among the best contributions are the papers by the late G. M. Calhoun.<sup>174</sup> One of the greatest merits of Calhoun's studies is the way in which he stresses the necessity of realizing that Homer's gods are gods in a poem and then goes on to analyze and explain the literary use of these divinities. The papers show Calhoun's usual grace and eloquence of style and the usual bursts of wit — especially when there is an Analyst within range. Some of the footnotes are as good as Gibbon's.

An important facet of Calhoun's discussions was his effort to explain "the poet's vacillation

in his portrayal of the gods between the ridiculous and the sublime." It is the effort to reconcile "the cosmic gods and the comic gods" which provides the starting point for G. M. Grube's fine paper,<sup>175</sup> perhaps the best introduction to the divine part of Homer's world. Grube makes a good case for his belief that there is no real incompatibility but that the gods are the same throughout and what we might expect "at the stage of development Homer represents." Homer did not dream that the gods' conduct could affect their divinity or that their conduct should be a pattern for men. L. A. Post's discussion of the role of the gods is a valuable complement to Grube's paper.<sup>176</sup>

The longest recent treatment of Homer's gods is that of H. Schrade.<sup>177</sup> This work, meant to be at once a history of religion and a history of art, combines a number of good individual points and passages with some very dubious points and interpretations. Schrade is better, I think, on Homer's men than on his gods. He tends to neglect the point stressed by Calhoun that much of the conduct of Homer's gods has only a literary cause and not a theological or mythological one. Of the book's importance as a history of art or religion, I cannot judge; it

\*Continued from CW 49 (1955-56) 29-44.

174. "Homer's Gods—Myth and Märchen," *AJP* 60 (1939) 1-28; "The Divine Entourage in Homer," *AJP* 61 (1940) 257-277. These had been preceded by: "The Higher Criticism on Olympus," *AJP* 58 (1937) 257-274 and "Homer's Gods: Prolegomena," *TAPA* 68 (1937) 11-25.

175. "The Gods of Homer," *Studies in Honour of Gilbert Norwood* (Toronto 1952) 3-19.

176. *From Homer to Menander* (Berkeley 1951).

177. *Götter und Menschen Homers* (Stuttgart 1952).

does not seem to me to be an important contribution to Homeric studies.

In addition to these general works, particular gods or particular aspects of the gods have received attention. K. Deichgräber<sup>178</sup> considers the trickery and treachery of the gods; Marion Tait<sup>179</sup> has some thoughtful material on Homer's treatment of the divinities in their relationships with men; G. F. Else<sup>180</sup> discusses the rather odd Homeric use of the singular and the plural in reference to the gods; J. Irmscher<sup>181</sup> deals with the gods' wrath as it plays a part in the *Iliad* and the *Odyssey* and dwells at length on the wrathful vocabulary; D.M. Bury<sup>182</sup> concentrates on the divine manifestations connected with Hector.

#### Fate

The position of Fate in the Homeric poems is usually touched upon by those concerned with the gods and has also been handled separately. Far the best account is in W. C. Greene's *Moirs: Fate, Good, and Evil in Greek Thought*.<sup>183</sup> The section of this book dealing with Homer is one of the most stimulating and illuminating essays on Homer which the period has produced. Fate is also discussed by J. Duffy<sup>184</sup> and W. Krause.<sup>185</sup>

The god Hermes has been an especial favorite in recent years. Homer's Hermes is considered in the second and third chapters of K.

Kerenyi's *Hermes der Seelenführer*,<sup>186</sup> and there is a small amount of Homeric material in N. O. Brown's *Hermes the Thief*.<sup>187</sup> J. Chittenden has two papers on Hermes,<sup>188</sup> and both of them give much of their space to Homer's Hermes. R. Carpenter<sup>189</sup> contributes an interesting supplement to Chittenden's papers.

General works on Greek religion regularly, of course, have much to say of Homer's gods. M. P. Nilsson's great history of Greek religion<sup>190</sup> has a section on Mycenaean and Homeric religion, and the recent publication of the second edition of his *Minoan-Mycenaean Religion and its Survival in Greek Religion*<sup>191</sup> is also an event of interest to Homerists. W. K. C. Guthrie's chapter on "Gods and Men in Homer," in his *The Greeks and Their Gods*,<sup>192</sup> contains a warn-

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178. "Der listensinnende Trug des Gottes," *GötNachr* 4 (1940) 1-38; reprinted (Göttingen 1952).

179. "The Tragic Philosophy of the *Iliad*," *TAPA* 74 (1943) 49-59.

180. "God and Gods in Early Greek Thought," *TAPA* 80 (1949) 24-36.

181. *Götterzorn bei Homer* (Leipzig 1950).

182. "Le Merveilleux dans le thème d'Hector," *EtCL* 21 (1953) 24-48.

183. Cambridge, Mass. 1944.

184. "Homer's Conception of Fate," *CJ* 42 (1947) 477-485.

185. "Zeus und Moira bei Homer," *WS* 64 (1949) 10-52.

186. Zürich 1944.

187. Madison 1947.

188. "The Master of Animals," *Hesperia* 16 (1947) 89-114; "Diaktores Argeiphontes," *AJA* 52 (1948) 24-33.

189. "Argeiphontes: A Suggestion," *AJA* 54 (1950) 177-183.

190. *Geschichte der griechischen Religion*, (in *Handbuch der Altertumswissenschaft*, ed. W. Otto, V. 1; Munich 1941; 2d ed. 1955).

191. Lund 1950.

192. London 1950.

ing about the dangers of using presumed moral advances in the *Odyssey* compared with the *Iliad* as a criterion for the Separatist position. (L. A. Post points out parallels and differences between the moral pattern<sup>193</sup> in the *Iliad* and the *Odyssey* and attributes the differences to different aims of the same poet.) Anyone interested in Homer's gods will do well to read some of the early pages of F. Solmsen's *Hesiod and Aeschylus*,<sup>194</sup> where he considers carefully the relationships between Hesiod's *Theogony* and parts of the Homeric poems.

### *The Mind of Homeric Man*

Concern with the Homeric gods is likely to lead to a consideration of the men who were those gods' worshippers, and these topics have been considered together in two recent books by B. Snell<sup>195</sup> and E. R. Dodds.<sup>196</sup> The Homeric portions of Snell's book have acute discussions of the Homeric conception of the body and of the soul and of Homer's attitude to the human mind, and Snell has much to say of the precise meaning of a number of Homeric words. Dodds' book is rather like Snell's in its Homeric sections and is also much concerned with psychology. Of especial interest is the account of "psychic intervention" in Homer, a phenomenon which, Dodds maintains, tells against critics who find nothing in Homer which can be called religious. In some of its materials, R. B. Onion's book<sup>197</sup> also lies within this same field. One of the most readable sections is the "Introduction," which summarizes rather well the less pleasant or more barbarous qualities of the Homeric Greeks. The main body of the book has, for the most part, been badly mauled by critics. One of the many good things in H. Fränkel's *Dichtung und Philosophie des frühen Griechentums*<sup>198</sup> is its discussion of Homeric man, another effort to get inside this man's mind. K. von Fritz<sup>199</sup> con-

tributes a very careful and able article relevant to the same topic.

Homeric man in his relationship to war, and Homer's method of portraying war, have produced well-written and sensitive essays by W. Marg<sup>200</sup> and S. Weil<sup>201</sup> and somewhat less impressive treatments by J. M. Kramer<sup>202</sup> and P. C. Wilson.<sup>203</sup> K. Biellohewek<sup>204</sup> and E. R. Curtius<sup>205</sup> discuss the heroic ideal and the Homeric "hero."

### *Varia*

Individual discussions of particular aspects of the Homeric world show an almost bewildering variety. D. G. Burrage<sup>206</sup> gives quite a readable sketch of what can be gleaned (or inferred) from Homer about how the men of those days were trained to be speakers of words and doers of deeds. J. C. Campbell<sup>207</sup> reviews in a somewhat Victorian manner the Homeric material dealing with sexual matters. Homeric oratory is dealt with by M. Delaunois.<sup>208</sup> E. Delebecque<sup>209</sup> makes the horse in the *Iliad* surprisingly interesting. S. Eitrem<sup>210</sup> includes in a general discussion of magic in ancient literature

193. "The Moral Pattern in Homer," *TAPA* 70 (1939) 158-190.

194. Ithaca 1949.

195. *The Discovery of the Mind*, Oxford (Blackwell) and Cambridge, Mass. (Harvard) 1953. This is a translation of the second edition (1948) of Snell's *Die Entdeckung des Geistes*, plus one additional chapter.

196. *The Greeks and the Irrational* (Berkeley 1951).

197. *The Origins of European Thought* (Cambridge 1951).

198. New York 1951.

199. "Noos and noein in the Homeric Poems," *CP* 38 (1943) 79-93.

200. "Kampf und Tod in der Ilias," *Antike* 18 (1942) 167-179.

201. *The Iliad or The Poem of Force* ("Politics Pamphlets," No. 1), n.p. or d. The French original (which I have not seen) was first published in *Cahiers du Sud*, Dec. 1940 and Jan. 1941; this translation was first published in the Nov. 1945 issue of *Politics*.

202. *De Ilias als Vredesgedicht* (Amsterdam 1946).

203. "Battle Scenes in the Iliad," *CJ* 47 (1952) 269-274, 299-300.

204. "Das Heldenideal in der Sagendichtung vom troischen Krieg," *WS* 65 (1950-51) 5-18, 66 (1953) 5-23.

205. *Europäische Literatur und lateinisches Mittelalter* (Bern 1948) 174-188; Eng. tr. (New York 1953) 167-182.

206. "Education in the Homeric Age," *CJ* 43 (1947) 147-152.

207. "Homer and Chastity," *PQ* 28 (1949) 333-359.

208. "Comment parlent les héros d'Homère," *EtCl* 20 (1952) 80-92. See, too, H. L. Brozoueski, "Homer the Orator: Quintilian," *CB* 27 (1950) 5.

209. *Le Cheval dans l'Iliade* (Paris 1951).

210. "La magie comme motif littéraire chez les grecs et les romains," *SymbOslo* 21 (1941) 39-44.

Professor Combellack's paper is the eleventh in the *CW* series of survey articles on recent classical scholarship.

a section on magic in Homer. A. B. Feldman<sup>211</sup> makes a truculent attempt to rescue Homer from Tory interpreters. D. Gray<sup>212</sup> gives a careful, well thought out, and well presented account of "Metal Working in Homer." R. Köstler<sup>213</sup> reprints five essays on aspects of Homeric law. A. J. B. Wace warns against substituting embroidery for woven designs in Homeric fabrics,<sup>214</sup> and adds freshness and light to the problems of the Homeric house.<sup>215</sup>

H. L. Lorimer<sup>216</sup> brings to her comments on Homer's stars firsthand knowledge of Greece and its climate. E. Gjerstad<sup>217</sup> finds the Homeric month characterized by "a combination of a bipartite and a tripartite division. . . ." E. Voegelin<sup>218</sup> gives a highly original discussion of the Homeric poems as portraits of a disordered society. W. N. Willis<sup>219</sup> deals with Homeric athletics. In the first instalment of G. Thomson's Marxist reinterpretation of Greece,<sup>220</sup> Homer crops up every now and then and is especially important in the last 200 pages. On some topics Thomson has some worthwhile remarks, but I do not see that his Marxist theories in themselves shed any light into places hitherto dark to Homerists who have been victims of bourgeois prejudices — bourgeois blindness on my part, no doubt.

#### *The Date of Homer*

A number of facets of the Homeric world are discussed in a recent book by Mireaux<sup>221</sup> but the value of this book is lessened by the author's unfortunate inclination to state with equal confidence facts and more or less likely

inferences and theories. In writing of daily life "au temps d'Homère," Mireaux was forced to take up a position on the question of the time when Homer lived. Mireaux, of course, made it clear in his earlier books that he believes in two Homers, one of whom lived at the end of the eighth or the beginning of the seventh century, and the other in the middle of the seventh century.

#### *No Agreement*

There is still no agreement among Homerists on Homer's date. Modern Homerists' views are perhaps not quite so widely variant as those of antiquity, but the dates which have recently been advocated range over nearly half a millennium. The dates given by Analysts are sometimes complicated, of course, since they often try to date all the various poets who at various times contributed to the poems we now have. Also, they will often distinguish between "Homer," the author of an especially good part of the poems, and the poems in their present state. Von der Mühl, for instance, believes that "Homer" lived in the eighth century, but that our *Iliad* was produced about 600. Mazon puts "Homer" about the middle of the ninth century, but Mazon's Homer did not produce our *Iliad*, which developed in the course of the eighth century. Similarly with the *Odyssey*, Merkelbach's *E*, "Homer," if Homer had anything to do with the *Odyssey*, seems to have lived in the eighth century, but the man who concocted the *Odyssey* lived about 550.

The answers of Unitarians are simpler, but they are far from being in agreement. Schade-waldt is sure that Homer lived in the second half of the eighth century, that he is the author of the *Iliad*, and that some of the material now in the *Odyssey* is also his. This date for the *Iliad* is quite popular now among Homerists on the Continent, many of whom are much influenced by Schade-waldt's writings. H. L. Lorimer believes both poems were produced in the latter part of the eighth century. But this eighth century date is far from general acceptance among Unitarians. Stanford, Severyns, and Myres still accept the traditional ninth century date for Homer. Patroni believes the *Odyssey* was produced in the tenth century. Albright puts the poems about the year 1000, and not later than 950. Scheliha would put the *Iliad* even earlier. At the other extreme, Carpenter dates the *Iliad* between 675 and 650 and the *Odyssey*

211. "Homer and Democracy," *CJ* 47 (1952) 337-343.

212. *JHS* 74 (1954) 1-15.

213. *Homerisches Recht: Gesammelte Aufsätze* (Vienna 1950).

214. "Weaving or Embroidery," *AJA* 52 (1948) 51-55.

215. "Notes on the Homeric House," *JHS* 71 (1951) 203-211. See, too, J. Bérard, "Le plan du palais d'Ulysse d'après l'Odyssée," *REG* 67 (1954) 1-34.

216. "Stars and Constellations in Homer and Hesiod," *BSA* 46 (1951) 86-101.

217. "Lunar Months of Hesiod and Homer," *Opuscula Atheniensia* 1 (1953) 187-194.

218. "The World of Homer," *Rev. of Politics* 15 (1953) 491-523.

219. "Athletic Contests in the Epic," *TAPA* 72 (1941) 392-417.

220. *Studies in Ancient Greek Society: The Prehistoric Aegean* (London 1949).

221. *La vie quotidienne au temps d'Homère* (Paris 1954)



between 625 and 600.<sup>222</sup> The earlier one puts Homer, the greater the difficulty of accounting for the transmission of the poems. The later one puts him, the greater the difficulty of finding room for Hesiod and the Epic Cycle, to say nothing of keeping Homer from meeting the early lyric poets.

Somewhat related to this concern about Homer's date is the recent renewed interest (and confidence) in some of the ancient lives of Homer. Schadewaldt<sup>223</sup> has been a leader in this sphere, and L. Rademacher<sup>224</sup> is also prepared to take the Herodotean life rather seriously. I continue to suspect that all the ancient biographical material about Homer is pure fiction.<sup>225</sup>

#### X. Art and Archaeology

*"In archaeology spades are always trumps, and I've never held even one."*<sup>\*</sup>

Archaeology and the relationships between the Homeric poems and early Greek history have played a large role in Homeric scholarship since the discoveries of Schliemann. I do not pretend to deal here even superficially with these topics, which call for experts, but I include this brief notice so as to round out the survey by at least mentioning some of the important recent publications in these fields in so far as they concern Homer. Fortunately, these fields are already generously supplied with surveys by others.

Blegen has reported on archaeology in "Pre-Classical Greece — a Survey."<sup>226</sup> History has been treated by A. J. B. Wace's "The History of Greece in the Third and Second Millenniums B.C.,"<sup>227</sup> and by Schachermeyr in two reports on "Die ägäische Frühzeit (Kreta und Mykenai)."<sup>228</sup> For the specific question of archaeology and

Homer we have D. Gray's report in Platnauer's *Fifty Years of Classical Scholarship* noted above in Section I, and, for the period up to 1950, H. L. Lorimer's *Homer and the Monuments*,<sup>229</sup> a mighty compendium filled with information, one of the essential new works of reference. Such a book was sorely needed, since a vast amount of archaeological material had been discovered and discussed since Helbig, and the material and the discussions were widely scattered and often available only to those who have access to one of the great libraries.

Two of the ancient sites of greatest interest to Homerists have been the subjects of two extensive recent publications: A. J. B. Wace, *Mycenae. An Archaeological History and Guide*,<sup>230</sup> and *Troy* by C. W. Blegen and associates, of which three volumes have so far appeared, each in two parts, one of text and one of plates.<sup>231</sup>

#### Linear B

For Homerists, the most impressive archaeological find of the period was Blegen's discovery of the palace at Pylos and the Linear B tablets.<sup>232</sup> Blegen's discovery has put new life into the old controversy about the location of the Homeric Nestor's Pylos. A. S. Cooley<sup>233</sup> and E. Meyer<sup>234</sup> have championed the Triphylian site, W. A. McDonald<sup>235</sup> and R. Hampe,<sup>236</sup> the Messenian. Wade-Gery<sup>237</sup> thinks Blegen's Pylos may well be called The Palace of Nestor, since "it was the seat of the King of Pylos about 1200 B.C. But the Pylos in Book XI of the *Iliad* is not Navarino."

Because of the tablets found in the Palace of Nestor, Blegen's excavations are also connected with the topic of the literacy of the Mycenaeans, a subject which has attracted even wider interest since M. Ventris and J. Chadwick

222. Carpenter produces some further support for his late dates in a most interesting paper, "The Greek Penetration of the Black Sea," *AJA* 52 (1948) 1-10.

223. *Legende von Homer, dem fahrenden Sänger* (Leipzig 1942).

224. "Zur Vita Homeri Herodotea," *WS* 64 (1949) 1-9.

225. Some may find it useful to know that G. S. Kirk's "The Michigan Alcidas-Papyrus; Heraclitus Fr. 56D; the Riddle of the Lice," *CQ* 44 (1950) 149-167, is a learned contribution to the literature about the ancient lives of Homer.

\* My recollection of a remark made long ago in a lecture by H. R. W. Smith.

226. *BSA* 46 (1951) 16-24.

227. *Historia* 2 (1953-54) 74-94.

228. *AnzAW* 4 (1951) 5-30; 6 (1953) 193-232.

229. London 1950.

230. Princeton 1949.

231. Princeton, I. 1950; II. 1951; III. 1953.

232. Blegen's reports are in *AJA* 43 (1939) 557-576; 57 (1953) 59-64; 58 (1954) 27-32; 59 (1955) 31-37.

233. "Where Was Homer's Pylos?" *CJ* 41 (1946) 310-319.

234. "Pylos und Navarino," *MusHelv* 8 (1951) 119-136.

235. "Where Did Nestor Live?" *AJA* 46 (1942) 538-545.

236. "Die homerische Welt im Lichte der neuen Ausgrabungen: Nestor," *Vermächtnis der antiken Kunst*, ed. R. Herbig (Heidelberg 1950) 11-70.

237. "What Happened in Pylos?" *AJA* 52 (1948) 115-118.

published their paper arguing that Minoan linear B "was designed for a language which originated on the mainland," and that this language is in the main "not only Indo-European but specifically Greek."<sup>238</sup> Fortunately, there is no need for me to treat the considerable bibliography of this subject either, since it has recently been done far better than I could hope to by S. Dow,<sup>239</sup> whose report is in three parts: "bibliographical, textual, and an essay on literacy." Since the publication of this, there have appeared two essays by G. P. Carratelli,<sup>240</sup> which refer to some material later than Dow. E. Peruzzi<sup>241</sup> has given an extensive bibliography on Minoan writing for 1946-51, and T. B. L. Webster<sup>242</sup> has in lively fashion shown many points of connection between the Pylos tablets and the Homeric poems.

#### Geometric Art

A popular activity in recent years has been the use of geometric art for dating the Homeric poems. The similarities he finds between geometric art and Homer are one of the reasons why Schadewaldt<sup>243</sup> puts Homer in the second half of the eighth century. W. den Boer<sup>244</sup> makes some cogent criticisms of Schadewaldt's methods and gives some suggestions about ways in which geometric art may be relevant as a criterion for dating the poems. R. Hampe<sup>245</sup> is prepared to accept Schadewaldt's date, finds striking similarities between geometric art and Homer, and contributes one point to the Unitarian side of the Homeric Question: he finds on some geometric pots such a mixture of styles that he feels the mixture of styles some Analysts have found in the *Iliad* may be merely a charac-

teristic of the period and not a proof of diversity of authorship.

J. L. Myres<sup>246</sup> believes that the poems show a knowledge of Minoan and Mycenaean art, but that the "pattern" of the poems is not Minoan, but similar to that of geometric art of the tenth to the eighth centuries. Myres in two later articles<sup>247</sup> investigates this pattern in detail, frequently describing the pattern in terms of art and architecture. Myres' pattern of triads and pentads and centre-pieces, of triplets and couplets, is, I suspect, something Homer would be most surprised to learn that he had put there. But however that may be, so far from concluding from the geometric pattern that Homer belongs in the eighth century, Myres (who alone among the investigators in these realms does not mention Schadewaldt) finds that "we are thus brought back once more, by a quite fresh route, to the traditional 'date for Homer' four hundred years before Herodotus."

#### Illustrations

Brief mention may be given in this section to a number of recent "picture books" connected with Homer. A most ambitious work dealing with Homeric "Ikonographie" was begun before the war by R. and E. Boehringer, and the first volume was published at Breslau in 1939.<sup>248</sup> It contains some 150 pages of text and about 120 fine photographs of sculptural representations of Homer. I know nothing about the second volume was published at reslau in 1939.<sup>248</sup> It have come two handsome collections of copies of scenes from the *Iliad* and the *Odyssey* taken from Greek vases.<sup>249</sup> Much more modest than these is Y. Béquignon's collection of photographs of Homeric sites, scenes on vases, and sculptured works.<sup>250</sup> Unfortunately, the mechanical execution of this book is not up to the quality of Béquignon's planning; the photographs are not of the best, nor is the reproduction of them.

238. "Evidence for Greek Dialect in the Mycenaean Archives," *JHS* 73 (1953) 84-103.

239. "Minoan Writing," *AJA* 58 (1954) 77-129.

240. "La decifrazione dei testi Micenei," *La Parola del Passato* 35 (1954) 81-117; "Nuovi studi sui testi Micenei," *ibid.* 36 (1954) 215-228.

241. *Minos* 2 (1953) 89-111. See, too, articles in *Minos* 3 (1954).

242. "Homer and the Mycenaean Tablets," *Antiquity* 29 (1955) 10-14.

243. "Homer und sein Jahrhundert," and "Die homerische Gleichniswelt und die kretisch-mykenische Kunst," in *Von Homers Welt und Werk* (2d ed.; Stuttgart 1951).

244. "Le rôle de l'art et de l'histoire dans les études homériques contemporaines," *AntCl* 17 (1948) 25-37.

245. *Die Gleichnisse Homers und die Bildkunst seiner Zeit* (Tübingen 1952).

246. "Homeric Art," *BSA* 45 (1950) 229-260.

247. "The Pattern of the Odyssey," *JHS* 72 (1952) 1-19; "The Structure of the *Iliad*, Illustrated by the Speeches," *JHS* 74 (1954) 122-141.

248. *Homer, Bildnisse und Nachweise: Rundwerke*.

249. *Homère, L'Iliade illustré par la céramique grecque*. Dessins de Notor (Vte. de Roton). Préface de J.-P. Alaux, Bordeaux [1942]; *Homère, L'Odyssée illustrée par la céramique grecque*. Dessins de Notor (Vte. de Roton). Préface de J.-P. Alaux et préface de Paul Claudel [Bordeaux 1951].

250. *Paysages et images de l'Iliade* (Paris 1945).

Two of the most fascinating of all vase illustrations of Homer have very recently seen the light. Both show the blinding of the Cyclops. One, on a fragment of a crater found at Argos in 1952 and dating from about 650 B.C., is reproduced in *BCH* 77 (1954) 265. The other, on a truly noble vase, was found by Mylonas in 1953 at Eleusis and is now prominently displayed in the museum there. It was pictured in the *Illustrated London News* for Nov. 17, 1954, and in the *St. Louis Post-Dispatch* for Oct. 24, 1954. K. Bulas<sup>251</sup> supplements his *Les illustrations antiques de l'Iliade* (published at Lwow in 1929), and Béquignon has commented on and added to this.<sup>252</sup>

The most sumptuous recent Homeric publication I have seen is the new reproduction in color of the fragments of the Ambrosian Iliad.<sup>253</sup> The heart of this handsomely produced and beautifully bound book consists of the fifty-eight colored plates which reproduce the pictures which once adorned this manuscript and which long ago presumably moved some art-loving vandal to cut out the illustrations so that he could enjoy them unencumbered by any text. I have received a prospectus of a monograph on these pictures scheduled to be published in 1954, but I have not seen it. Two papers on the Ambrosian Iliad, both with bibliographies, have been recently published in the *Nederlands Kunsthistorisch Jaarboek* 5 (1954).<sup>254</sup>

#### XI. Oral Poetry

"When 'Omer smote 'is bloomin' lyre."

While most writing on Homer is still following the traditional lines, Homeric studies have lately been invigorated by investigations of a topic largely or wholly unknown to, or disregarded by, the Homerists of the past: the study of the *Iliad* and the *Odyssey* as "oral poems." The great impetus to this line of research came from Milman Parry's writings in the twenties and thirties. Beginning with a detailed account

of Homer's ornamental epithets, going on to consider other features of the Homeric style, and devoting the few remaining years of his short life to collecting materials for a great study of contemporary heroic song in Yugoslavia, Parry added greater precision and much new material to earlier studies, and, above all, provided the stimulation to new approaches to the problems of the Homeric poems.<sup>255</sup> In the thirties Parry's work received some extensions and corrections by G. M. Calhoun.

#### Lord

Of the various writers who, in the period since 1939, have occupied themselves with Homer as an oral poet, the ablest is A. B. Lord, once associated with Parry. Starting with the advantages, and the disadvantages, of working along with, and in the shadow of, a great name, Lord has increasingly shown that Parry's unfinished work has passed into good hands. In his earlier papers, <sup>256</sup> Lord continued Parry's examination of stylistic traits in Homer and in Southslavic song, noted significant similarities and explained differences. His latest, and very important, paper <sup>257</sup> vigorously argues that the oral technique, with its traditional formulas and themes, is not, as some scholars such as Bassett and Wade-Gery seem to believe, a strait jacket. On the contrary, it "not only allows freedom for change and creation but aids in providing the means by which the singer may exercise his creative imagination if he so desires." §

Lord disagrees with those numerous moderns who think writing was necessary for the com-

251. "New Illustrations to the Iliad," *AJA* 54 (1950) 112-118.

252. *RA* 36 (1950) 125-128.

253. *Ilias Ambrosiana: Cod. F 205 P. Inf. Bibliothecae Ambrosianae Mediolanensis* (Bern and Olten 1953; published in the United States by Philip Duschnes, New York).

254. R. B. Bandinelli, "Virgilio Vaticanus 3225 e Iliade Ambrosiana," 225-240; K. Weitzmann, "Observations on the Milan Iliad," 241-264.

255. There is a very good account of Parry's work and a bibliography of his writings in A. B. Lord's paper, "Homer, Parry, and Huso," *AJA* 52 (1948) 34-44, and additional material in the early pages of *Serbo-Croatian Heroic Songs* (see *infra*, note 258). This volume also has a full-page portrait of Parry. More personal reminiscences are found in H. Levin, "Portrait of a Homeric Scholar," *CJ* 32 (1937) 259-266. The most recent discussion of Parry I have seen is that of J. A. Davison, "Die homerischen Gedichte und die vergleichende Literaturforschung des Abendlandes," *Gymnasium* 61 (1954) 28-36.

256. "Homer and Huso, I: The Singer's Rests in Greek and Southslavic Heroic Song," *TAPA* 67 (1936) 106-113; "Homer and Huso, II: Narrative Inconsistencies in Homer and Oral Poetry," *TAPA* 69 (1938) 439-445; "Homer and Huso, III: Enjambement in Greek and Southslavic Heroic Song," *TAPA* 79 (1948) 113-124; "Composition by Theme in Homer and Southslavic Epos," *TAPA* 82 (1951) 71-80.

257. "Homer's Originality: Oral Dictated Texts," *TAPA* 84 (1953) 124-134.

position of the *Iliad* and the *Odyssey* and presents the theory that Homer dictated his poems to someone who wrote them down. The picture Lord paints of Homer slowly dictating the *Iliad* and the *Odyssey* to a scribe and, perhaps, a small audience, leaves me feeling rather as Nestor did when Agamemnon told him about his dream: if anyone else had said this, we would not believe it. But Lord's unique experience gives his view a unique authority. Finally, with the publication of the first volume of *Serbocroatian Heroic Songs*,<sup>258</sup> he has begun what should be one of the essential works for all who are interested in heroic poetry.

Notopoulos, Greene, Bowra

Another considerable series of papers on Homer as an oral poet has come from J. A. Notopoulos.<sup>259</sup> Notopoulos is at times given to overstating his case, he sometimes strains parallels, he has some tendency to disregard the vast qualitative difference between Homer and all other oral poetry so far known, and he is, I think, too eager to call characteristics of oral poetry devices and attitudes which are really characteristics of literature or of the human mind. But he has continued the investigation of the paratactic habit of thought among the early Greeks (a topic already treated most ably by such men as van Groningen and B. E. Perry),<sup>260</sup> he has assembled materials on some other features of Homer's style, he has presented some interesting modern Cretan heroic poetry, and he has struck some good blows against denigrating critics who have not understood Homer's technique.

W. C. Greene<sup>261</sup> makes some pertinent criticisms of the work of Parry and his successors,

rightly emphasizing the gulf which separates Homer from such other oral poetry as we know or can hypothesize, and rightly objecting to the tendency of some specialists in oral poetry to do "less than justice" to Homer's personal achievement. His views on Homer's relationships to his predecessors and on the nature of Homer's additions to their work seem to me not only correct but extremely well expressed. I am not so sure he is correct in believing that Homer must have made some use of writing.

Sir Maurice Bowra, whose earlier *Tradition and Design in the Iliad* put all Homerists permanently in his debt, considers the aspects of Homer which can be illuminated by the comparative study of oral poetry, reminds us that "in the last resort not even comparative study can tell us why the Homeric poems are as good as they are,"<sup>262</sup> and in his vast survey of the whole field of heroic poetry finds room for much acute comment on Homer.<sup>263</sup> The final essay in J. T. Kakridis' *Homeric Researches*,<sup>264</sup> on popular style in Homer, presents some interesting parallels from modern Greek popular songs, and is, I think, the most valuable part of his book.

#### Others

In addition to these studies directly and explicitly connected with the comparative study of oral poetry, a series of papers on aspects of the Homeric style probably owe their inspiration directly or indirectly to the work of Parry. H. Fournier<sup>265</sup> deals in a general way with the speech formulas, P. Krarup<sup>266</sup> and J. Audiat<sup>267</sup> deal with particular formulas. Fournier and Krarup both discuss Calhoun's theory that "winged words" are connected with emotion: Fournier is sceptical; Krarup adopts Calhoun's views and tries to show that two other speech formulas are carefully chosen to suit particular situations. Parts of his argument, like Calhoun's, go beyond the evidence. H. D. F. Gray<sup>268</sup> notes

258. *Serbocroatian Heroic Songs*. Collected by Milman Parry, edited and translated by Albert Bates Lord. I. Novi Pazar: English Translations (Cambridge, Mass., and Belgrade 1934).

259. "Parataxis in Homer: a New Approach to Homeric Literary Criticism," *TAPA* 80 (1949) 1-23; "The Generic and Oral Composition in Homer," *TAPA* 81 (1950) 28-36; "Continuity and Interconnexion in Homeric Oral Composition," *TAPA* 82 (1951) 81-101; "Homer and Cretan Heroic Poetry: A Study in Comparative Oral Poetry," *AJP* 73 (1952) 225-250.

260. B. A. van Groningen, *Paratactische compositie in de oudste Griekse literatuur* (Amsterdam 1937); B. E. Perry, "The Early Greek Capacity for Viewing Things Separately," *TAPA* 68 (1937) 403-427.

261. "The Spoken and the Written Word," *HSCP* 60 (1951) 23-59.

262. "The Comparative Study of Homer," *AJA* 54 (1950) 184-192.

263. *Heroic Poetry* (London 1952).

264. Lund 1949.

265. "Formules homériques de référence avec verbe 'dire'," *RPh* 20 (1946) 29-68.

266. "Beobachtungen zur Typik und Technik einiger homerischer Gesprächsformeln," *CIMed* 4 (1941) 230-247.

267. "Une formule homérique: *meg' ochthêsas*," *REA* 49 (1947) 41-57.

268. "Homeric Epithets for Things," *CQ* 41 (1947) 109-121.



the pitfalls which await archaeologists who disregard the generic use of epithets in Homer, examines the epithets used of shields and helmets, and, as a control on this, the epithets used of the sea, a topic chosen as outside the range of archaeological preconceptions and passions. Her paper is of importance both to archaeologists and those of literary interests. Different from these, but in the same general field, the study of details of the Homeric style, are the papers of W. A. A. van Otterlo on "ringcomposition."<sup>269</sup>

The modern research in the field of contemporary oral poetry and the pictures this research has given us of oral poets in action have tended to bring to the foreground a troublesome, tantalizing question: How were the Homeric poems presented to their original audience? Homerists who have faced this question have often been content with a general, more or less unsupported, impression. Some have held that the poems were sung in relatively short bits for the residents of a noble's palace, rather as Homer himself portrays singers in Ithaca and Phaeacia; others have believed that the poems were presented in large sections before great gatherings of the general public. Two English scholars, Wade-Gery<sup>270</sup> and J. A. Davison,<sup>271</sup> have independently reached the conclusion that the poems were designed for presentation as *wholes* over a period of three days (and with teams of reciters) at a great festival.

#### Presentation

Unfortunately, though the students of oral poetry bring this question of presentation before us, they do not supply an answer. It looks as though, barring unusual circumstances, modern oral poetry is presented in relatively small bits to a relatively small audience. The only circumstance which seems to induce modern singers to produce a poem anything like the Homeric epics in length is the presence of a scholar with some means of recording the song, surely an unnatural situation which the poet cannot have foreseen. It is understandable and logical that Lord should have concluded that the Homeric

poems were once written down in this way, but I do not think Lord believes that this dictation was the first time these poems were presented, and it does not seem likely that these poems were conceived with this goal in mind. Unless we can bring ourselves to believe that the *Odyssey*, say, is an improvisation, put together in haste under the sudden spur of unexpected opportunity, we must assume, I should think, that during the time the poet was working on the poem he must have had in mind a fairly clear idea of the way in which it would be "published" in a first edition. So far no one, it seems to me, has given a really satisfactory account of the kind of publication it is likely Homer had in mind.

#### XII. Influence and Translations

"The good that [poets] do oft lives after them."

A fair number of writers have been moved to consider the post-Homeric fate of Homer. There has been no book during the period remotely comparable to Finsler's *Homer in der Neuzeit*.<sup>272</sup> A useful complement to Finsler, though narrowly restricted in time, place, and field, is D. M. Foerster's *Homer in English Criticism: The Historical Approach in the Eighteenth Century*.<sup>273</sup> One interested in Homer's influence will probably turn to the two splendid books by G. Highet<sup>274</sup> and R. R. Bolgar.<sup>275</sup> Though similar in excellence, the two works are different in emphasis, scope, and methods of approach. Highet has quite a large amount of material on Homer, Bolgar only a little. (I read with some surprise on page 16 of Bolgar that "we know that these epics . . . were not given their final form until the recension of Peisistratus." If Bolgar knows that, he is the only man living who does.)

F. Mehmel<sup>276</sup> surveys briefly the attitude of the Greeks themselves to Homer, and T. R. Glover<sup>277</sup> covers somewhat the same ground in a

269. Untersuchungen über Begriff, Anwendung und Entstehung der griechischen Ringcomposition (Amsterdam 1944); "Eine merkwürdige Kompositionsform der älteren griechischen Literatur," *Mnemosyne* 12 (1944) 192-207; *De ringcompositie als opbouwprincipe in de epische gedichten van Homerus* (Amsterdam 1948).

270. *The Poet of the Iliad* (Cambridge 1952) 14-16.

271. *Gymnasium* 61 (1954) 34.

272. I have not seen the apparently brief survey of W. Krause, "Homer in der Neuzeit," *Jahresb. d. Bundesgymn. Wien* 9 (1949-50), noted by Lesky (*Homerforschung in der Gegenwart* 75).

273. New Haven 1947. See, too, D. Knight, *Pope and the Heroic Tradition* (New Haven 1951).

274. *The Classical Tradition: Greek and Roman Influences on Western Literature* (New York and Oxford 1949).

275. *The Classical Heritage and its Beneficiaries* (Cambridge 1954).

276. "Homer und die Griechen," *Antike und Abendland* 4 (1954) 16-40.

277. "Homer and his Readers," in *The Challenge of the Greek and Other Essays* (Cambridge 1943) 182-217.

characteristically rambling way. P.-J. Miniconi<sup>278</sup> discusses "thèmes guerriers" in Homer (for example, the *aristeia*, the warrior putting on his armor, the outraged corpse, the divine intervention) and later Greek and Roman imitations and adaptations, and then gives an index in parallel columns providing the specific citations. J. F. Carspecken<sup>279</sup> considers Apollonius' relationship to Homer in Catalogue, similes, the hero, and the world of the poet. H. N. Couch<sup>280</sup> contrasts Homer's Nausicaa and Virgil's Dido. C. C. Coulter<sup>281</sup> gives a readable account of some of the later treatments of some of Homer's main themes. The most extensive work on any aspect of Homer's influence on later writers is W. B. Stanford's vast and varied exploration of the fate of Odysseus in post-Homeric times.<sup>282</sup>

#### Translations

Among the translations, I do not care to comment on those into languages other than English. The English translations of the period have been numerous and of high quality. The most remarkable is that of W. B. Smith and W. Miller<sup>283</sup> into English dactylic hexameters. Everyone interested in Homer set forth in English will enjoy looking at this; I find it hard to imagine many being able to read it through. It seems doomed to be remembered longest for its luckless rendering of Diomedes' words to Sthenelus: "Buddy, sit thee in silence."

S. O. Andrew's *Odyssey*,<sup>284</sup> a translation of many merits, has a five-beat line in which the beats may be separated by one or more syllables. This meter is somewhat like Lattimore's *Iliad* in being irregular and in seeming more readable as one grows familiar with it, but it is less like Homer. The prose *Iliad* of A. H. Chase and W. G. Perry<sup>285</sup> might have attracted more attention

if it had appeared at a time when there were fewer rivals.

E. V. Rieu's prose *Odyssey*<sup>286</sup> is a wondrously skillful piece of work. His *Iliad*<sup>287</sup> is less satisfactory, but still well done. F. L. Lucas has some excellent passages in his verse versions of selections from both poems,<sup>288</sup> but his long lines, rhyming in couplets, have a tendency to break in the middle, and the general rhythmical effect is like that of Macaulay's *Lays of Ancient Rome*. R. Lattimore's *Iliad*<sup>289</sup> is magnificently fine, one of the very few translations of Homer which a Homerist can read with real pleasure and recommend with real enthusiasm.<sup>290</sup>

#### XIII. The Bizarre

"There are more things in [Homer] than are dreamed of in your philosophy."

It is the fate of all great authors to inspire books which are, to say the least, unorthodox, and Homer has certainly had his share of unusual criticism. I mention here a few recent books which, whatever their merits or faults, are similar in that they follow paths far from those usually frequented by professional Homerists. In quality these works vary from the good to the useless. (The order in which I treat them is not significant.)

The very title of J. Cuillandre's book, *La droite et le gauche dans les poèmes homériques en concordance avec la doctrine pythagoricienne et avec la tradition celtique*,<sup>291</sup> leads one to expect something out of the ordinary. Actually, Cuillandre's remarks are often pleasantly plausible and shed no little light on some neglected or misunderstood features of Homer's narrative. The main difficulty with his argument is that he again and again demonstrates a degree of topographical accuracy in Homer which seems to require Homer to have had a detailed chart of the Trojan plain and of the dispositions of the various Greek contingents and to have consulted this constantly in composing some of his most stirring battle scenes. At times Cuillandre

278. *Etude des thèmes "guerriers" de la poésie épique gréco-romaine* (Paris 1951).

279. "Apollonius Rhodius and the Homeric Epic," *YCS* 13 (1952) 35-143.

280. "Nausicaa and Dido," *CJ* 37 (1942) 453-462.

281. "A Song for Men in Days to Come," *AJA* 54 (1950) 193-202.

282. See *supra*, 38 and notes 99-100.

Full accounts of some of Homer's characters are given in some recent *RE* articles: E. Wüst deals with Paris, 18B (1949) 1484-1536; Patroclus, *ibid.* 2274-2288; and Phoenix, 20A (1941) 404-414. M. C. Van der Kolf deals with Priam, 22B (1954) 1841-1906.

283. *The Iliad of Homer: A Line by Line Translation in Dactylic Hexameters* (New York 1944).

284. London 1948.

285. Boston 1950.

286. London and New York 1946 (Penguin Books).

287. London 1950 (Penguin Books).

288. *The Odyssey* (London 1948), *The Iliad* (London 1950).

289. *The Iliad of Homer* (Chicago 1951).

290. E. S. LeComte, in "Homer Transposed," *CJ* 45 (1950) 315-321, gives some rather sprightly remarks about some of the modern prose versions of Homer, but he is mostly concerned with translations published before 1939.

291. Paris 1944.

enjoys raising the sort of question which attracted some ancient Homerists. Was the heron, for instance, which Diomedes and Odysseus heard when they were setting out on their expedition in the *Doloneia* disturbed by them while it was asleep or while it was hunting?

Now and then I found myself not only understanding E. Beaujon,<sup>292</sup> but also sympathizing with him. But taken as a whole, this is, I am afraid, a book with which I find it impossible to establish any satisfactory rapport. Considering the *Iliad* and the *Odyssey* as symbolic and traditional, Beaujon wants to give some idea of the power they exercise today "en qualité de symboles." Parts of his book I am sure I do not understand, parts seem to me to contribute nothing to our understanding of Homer, and parts (the bottom of page 199 and the top of 200, for example) are, I think, just nonsense. R. Bessaloff<sup>293</sup> shows commendable admiration for Homer, but otherwise contributes little of any value. The French edition of her book had to make do with a preface by J. Wahl; the English translation was equipped with a singularly opaque preface by H. Broch, who suggests, among other things, that Homer was more of a Kierkegaardian than an Existentialist.

### Telepathy

R. and M. Alain-Peyrefitte,<sup>294</sup> who share the belief of some contemporary Homerists that Penelope is the center of the *Odyssey*, include among their remarkable dicta and ideas the notion that Odysseus and Penelope had been in communication with each other by telepathy, that this operated especially when they were asleep, and that the difference in time zones would not have been so great during Odysseus' wanderings as to prevent their both being asleep at the same time for at least part of the night. G. Audisio<sup>295</sup> describes his ecstasy at discovering that Odysseus' hair was apparently the same color as his own (when he was younger), and relates how he saw Odysseus' ghost one September night. Sense has a surprising way of creeping into this book, though, and there are some phrases which

I shall long remember, as when Audisio says of Odysseus' voice, "There is honey and bronze in it." One quotation may serve to show why I mention in this section G. R. Levy's *The Sword and the Rock*,<sup>296</sup> a book with some quite impressive incidental observations on Homer. After summarizing how Odysseus is awakened in Scheria by the girls' cries when one of them misses a ball thrown to her, Levy tells us, "The disappearance of the ball into the miniature whirlpool out of the circular movement of the game, suggests, like Alice's unwound ball of knitting wool, a passage of entry between two worlds."

I conclude this section and this survey with an account of a book I mention only as a curiosity and to warn prospective readers. A. Wormhoudt, in *The Muse at Length: A Psychoanalytical Study of the Odyssey*,<sup>297</sup> seeks to illuminate the *Odyssey* and some Greek plays in terms of toilet training, breast complex, ring symbol, psychic masochism, intra-uterine omnipotence, and a host of similar wondrous devices. This illumination is provided in a style which is a depressing mixture of jargon, clumsy constructions, and solecisms verging on downright illiteracy. ("By tying Hector's feet and dragging him behind the chariot, we not again . . ."; "king Thoas, whom she says has been a parent to her . . ."; etc.). It is not without precedent for a book on Homer to be liberally laced with nonsense; the peculiarity of this work is that it is a farrago of obscene nonsense which never, to the best of my recollection, deviates into sense.

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296. London 1953.

297. Boston 1953.

### ADDENDUM

Among the noteworthy Homeric which have come to my attention in the months since April may be mentioned the following: M. I. Finley, *The World of Odysseus* (New York 1954); D. Page, *The Homeric Odyssey* (Oxford 1955); the first fascicule of the most impressive new *Lexikon des frühgriechischen Epos* being edited by B. Snell and H. J. Mette (Göttingen 1955; covers *a-aeikēs*); D. Gray, "Houses in the Odyssey," *CQ* 5 (1955) 1-12; G. Jachmann, "Hellespontos als geographischer Terminus," *Athenaeum* 33 (1955) 93-111 (draws its material from Homer); P. Meriggi, "I testi micenei in trascrizione," *ibid.* 64-92; H. Munding, "Eine Anspielung auf Hesiods Erga in der Odyssee," *Hermes* 83 (1955) 51-68. A. Heubeck's *Fachbericht*, "Zur neueren Odysseeforschung," is reported in *Gymnasium* 62 (1955) 112-133.

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F.M.C.

292. *Acte et passion du héros* (Neuchâtel 1948).

293. *On the Iliad* (published in French by Brentano in New York in 1943; subsequently translated by Mary McCarthy and given a handsome format by the Bollingen Foundation [New York 1947]).

294. *Le Mythe de Pénélope* (Paris 1949).

295. *Ulysse ou l'intelligence* (Paris 1946).

## NOTES AND NEWS

The Classical Association of New England will award a scholarship of \$200 to the 1956 Summer Session of the American Academy in Rome for a secondary teacher who is a member of the association. Applications must be in the hands of Prof. F. Warren Wright of Smith College, Northampton, Mass. by Feb. 1, 1956.

Each summer the Classical Association of the Middle West and South offers to a teacher of Greek or Latin in a secondary school within its territory a grant of \$250 for study in Rome or Athens. For the summer of 1956 the award will be for study at the American School of Classical Studies at Athens. This grant of \$250 is made in co-operation with the American School, which will match it with an additional \$250.

Applicants will fill out forms, which will be supplied by the Chairman of the Committee on Awards, Professor Grace L. Beede, University of South Dakota, Vermillion, S.D. Knowledge of Greek is not a requirement for the award. The initial letter of application must be in the Chairman's hands not later than January 16, 1956.

The fall meeting of the Classical League of the Lehigh Valley will be held at Cedar Crest College, Allentown, Pa. on Saturday, December 3, 1955, at 2 P.M.

The program will include two papers, "Socrates on the Stage: An Introduction to the *Clouds*" by Professor Robert C. Horn, Muhlenberg College; "Architectural Problems on Coins" (illustrated), by Professor Earl L. Crum, Lehigh University.

Officers of the League for 1955-1956 are: President, Mrs. J. Howard Worth, Moravian Preparatory School, Bethlehem, Pa.; Vice-President, Professor Russell W. Stine, Muhlenberg College, Allentown, Pa.; Secretary-Treasurer, Dr. Mary L. Hess, Hellertown, Pa.; Program Chairman, Professor Joseph A. Maurer, Lehigh University, Bethlehem, Pa.

The Classical Society of University College, New York University, will present two performances of Sophocles' *Philoctetes* on the evenings of December 16 and 17, 1955, at the Hall of Fame Theater on the University Heights campus, 181st Street and Hall of Fame Terrace. The production is under the direction of William

King. Mr. James Welch will direct the chorus. Tickets for either performance, at \$1.00 and \$1.50, may be obtained by writing or telephoning Professor W. H. Stahl at University College, New York University, New York 53, N.Y.

The Metropolitan Museum of Art announces a series of illustrated talks on Mykonos and Delos by Stuart M. Shaw on Wednesday, December 7, 14, 21, and 28, 1955, at 3 P.M. Admission is by ticket only. Apply at the Museum Appointments Office, Mondays through Fridays, 10-1 or 2-5.

Copies of the Museum's *Calendar of Events*, published monthly October through May, will be sent free of charge upon request. Address the Metropolitan Museum of Art, Fifth Ave. at 82nd St., New York 28, N.Y.

*Book Reviews*, again regrettably omitted for reasons of space in this issue, will be resumed in No. 5.

## BOOKS RECEIVED

FRANKLIN, H. W. F. (ed.). *Fifty Latin Lyrics*. With a Commentary. London, New York, and Toronto: Longmans Green and Co., 1955. Pp. ix, 141. \$1.35.

GUTHRIE, W. K. C. *The Greeks and Their Gods*. ("Beacon Paperbacks," BP2.) Boston: Beacon Press, 1955. Pp. xiv, 388. \$1.75.

Originally published (London: Methuen; Boston: Beacon Press) 1950, reprinted, with corrections, 1954.

LEAR, FLOYD SEYWARD. *Treason and Related Offenses in Roman and Germanic Law*. ("Rice Institute Pamphlet," Vol. XLII, No. 2, July, 1955; Monograph in Political Science.) Houston: The Rice Institute, 1955. Pp. vi, 142. No price stated.

NILSSON, MARTIN P. *Die Hellenistische Schule*. Munich: C. H. Beck, 1955. Pp. xi, 104; 8 pl. DM 9.

TODD, JAMES, and JANET MACLEAN TODD (edd.). *Voices from the Past: A Classical Anthology for the Modern Reader*. Foreword by SIR MAURICE BOWRA. New York: E. P. Dutton & Co., 1955. Pp. 550; ill. \$6.50.

YALE CLASSICAL STUDIES. Vol. XIV. Edited by HARRY M. HUBBELL. New Haven: Yale University Press; London: Geoffrey Cumberlege, Oxford University Press, 1955. Pp. v, 213; plates. No price stated.

Margaret Thompson and Alfred R. Bellinger, "Greek Coins in the Yale Collection, IV: A Hoard of Alexander Drachms" (3-45); Prescott W. Townsend, "The Revolution of A. D. 238: The Leaders and Their Aims" (49-105); Douglas M. Knight, "Dramatic and Descriptive Order in the *Iliad*" (109-122); R. N. Frye, J. F. Gilliam, H. Ingholt, C. B. Wells, "Inscriptions from Dura-Europus" (127-213).